

Musæ Iovis

Epitaphium on the Death of Josquin des Prez
by Nicholas Gombert

Musæ Iovis

Edited by
David Millard

In Iosquinum a Prato, Musicorum Principem, Monodia
(For Josquin des Prez, First among Musicians, a Monodia)

Nicolas Gombert
(c 1495 - c 1560)

Superius

Contratenor

Tenor

Sexta pars

Quinta pars

Bassus

4

___ ter ma - xi - mi pro - les, ___ ter ma - xi - mi

___ ter ma - xi - mi, mu - sæ Io - vis ___ ter ma - xi - mi,

ma - xi - mi pro - les ___ ca - no - ra, Mu - sæ, ___ mu - sæ Io - -

Cir - -

Mu - sæ Io - vis ter ma - xi - mi pro - les, ter ma - xi -

Mu - sæ Io - vis ter ma - xi -

8

pro - - - - les, pro-les ca - no - ra plan-gi-te, co -

ter ma - xi-mi pro - lesca - no-ra, ter ma-xi - mi pro - les ca - no - ra, ca-no-ra

vis ter ma - xi - mi pro - les ca - no - - ra, plan-gi-te, co - mat cy -

cun - de - - de - - - runt

mi pro-les ca - no - ra, ter ma - xi - mi pro-les ca - no - ra plan - gi-te, co -

mi pro - les, pro - les ca - no - ra, plan - gi-te, co -

12

- mas cy - pres - sus com - pri - mat, com - pri - mat Io -

plan - gi - te, co - mas cy - pres - sus com - pri-mat Io - squi - nus

pres-sus com-pri-mat com pri - mat, com - pri - mat Io-squi -

me ge - -

mas cy - pres - sus, co - mas cy-pres - sus com - pri - mat Io -

mas cy - pres - sus com - - - pri-mat Io -

16

- squi - nus _____ il - le oc-ci - dit, _____ il - le oc-ci - dit,

il - le oc - ci - dit, il - le oc - ci - dit, il - le oc - ci - dit, il - le oc - ci -

nus il - le, il - le oc - ci - dit, _____ il - le oc - ci - dit,

mi - tus _____ mor - -

- squi-nus il - le oc - ci - dit, Io - squi - nus il - le

squi-nus il - le oc - ci - dit, Io - squi-nus il - le oc - ci -

20

oc - ci - dit, _____ il - le oc - ci - dit, tem - plo - - rum de -

dit, _____ tem - plo - rum de - cus et ve - strum de - cus,

il - le oc - ci - dit, tem - plo - rum de - cus, et ve -

- - - tis do - lo - -

oc - ci - dit, _____ il - le oc - ci - dit, tem - plo - rum de - cus, _____

dit, il - le oc - ci - dit, tem - plo - rum de - cus, et

23

- cus et ve - strum de - cus Sæ - ve - ra mors et
 de - cus, et ve - strum de - cus, Sæ - ve - ra mors, sæ - ve - ra mors et
 - - strum de - cus, et ve - strum de - cus Sæ - ve - ra
 res in - fer - ni Cir - cun - de - de -
 et ve - strum de - cus, Sæ - ve - ra mors et im - pro - ba, sæ - ve - ra mors
 ve - strum de - cus Sæ - ve - ra mors et im - pro - ba

27

im - pro - - - - ba quæ tem - pla dul - ci - bus, quæ
 im - pro - ba quæ tem - pla dul - ci - bus so - nis pri -
 mors et im - pro - - - ba quæ tem - pla dul - ci - bus so - nis pri - vas,
 runt me,
 et im - pro - ba quæ tem - pla dul - ci - bus so - nis pri -
 et im - pro - ba quæ tem - pla dul - ci - bus so - nis pri -

30

tem-pla dul - ci-bus so - nis pri - - - - vas, et

- vas, quæ tem-pla dul - ci - bus so - nis pri - vas et au - las prin - - - -

quæ tem-pla dul - ci - bus - so - nis - - - - pri vas, et au - las prin - ci - pum

Cir - cun -

- vas, quæ tem pla dul - ci - bus so - nis pri - vas et au - las prin -

- vas, et au - las prin - ci - pum, et

33

au - las prin - ci - pum ma-lum ti - bi, ma - lum ti - bi quod im-pre - cer tol -

- ci - pum ma - lum ti - bi quod im - re - cer, quod im-pre-cer, ma -

ma - lum ti - bi, ma - lum ti - bi, ma - lum ti - bi,

de - - de - runt me

- ci - pum ma-lum ti - bi quod im-pre - cer, ma-lum ti -

au - las prin - ci - pum ma - lum ti - bi quod im-pre - cer,

36

len - ti bo - - - nos, par - cen - ti ma - lis.

lum ti - bi quod im - pre - cer tol - len - ti bo - nos, par - cen - ti ma - lis,

ma - lum ti - bi quod im - pre - cer, tol - len - ti bo - nos, par - cen - ti ma - lis,

ge - mi - tus mor - - tis do - lo -

bi quod im - pre - cer A - pol -

ma - lum ti - bi quod im - pre - cer tol - len - ti bo - nos par - cen - ti ma - lis,

40

A - pol - lo sed ne - cem ti - bi mi - na - tur he - us, he - us, mors pes - si - ma

A - pol - lo sed ne - cem ti - bi mi - na - tur he - us, he - us, mors pes -

A - pol - lo sed ne - cem ti - bi mi - na - tur, he - us, he - us mors pes -

res in - fer - ni cir - cun - de - de - runt me,

lo sed ne - cem ti - bi mi - na - - - tur, heus, heus mors pes

he - us mors pes -

44

mu - sas hor-ta - tur ad - de - re et lau-rum co - mis, et

- si - ma mu - sas hor - ta - tur ad - - - de - re

- si - ma in - struc - tus ar - cu et spi - cu - lis mu - sas - que ut ad - dant

Cir - cun - de - de - runt me ge - mi -

- si - ma mu - sas hor - ta - tur ad - de - re et he - re - dam co -

- si - ma mu - sas hor - ta - tur ad - de - re et lau-rum

47

au - rum co - mis, et au - rum co - mis. Io -

et lau-rum co - mis, et au - rum co -

com-mo - net et lau - rum co - - - mis, et au-rum co-mis.

tus mor - - tis do - lo - res in - fer - ni cir-cun-de - de-runt me,

- - - mis et lau - rum co - - - mis.

co - mis, et au - rum co - - - - -

* A simpler, but to my ears less satisfying, solution to the problems raised by the accidentals on this page is possible.

All bs from m. 45–47 are sung as *b*-natural. The *fs* in the tenor on the words *spiculis* and *commonet* are sung as *f*-sharp.

† *e* in source.

50

squi - nus in - quit opt - ti - mo Et ma - xi - mo et ma - xi - mo gra - tus

mis. Io - squi nus in - quit op - ti - mo et ma - xi - mo gra - tus

Io - squi - nus in - quit op - ti - mo et ma - xi - mo gra - tus Io - vi,

Cir - cun -

Io - squi - nus in - quit op - ti - mo et ma - xi - mo gra - tus Io - vi

mis. Io - squi - nus in - quit op - ti - mo et ma - xi - mo et ma - xi -

54

Io - vi tri - um - phat in - ter cœ - li - tes et dul

Io - vi tri - um - phat in - ter cœ - li - tes et

et ma - xi - mo gra - tus Io - vi tri - um - phat in - ter cœ - li - tes, cœ - li - tes,

de - de - runt me ge - mi -

tri - um - phat in - ter cœ - li - tes, in - ter cœ - li - tes et dul -

mo gra - tus Io - vi tri - um - phat in - ter cœ - li - tes et

58

- ce car - men con - ci - nit tem - plo - rum de - cus,

dul - ce car - men con - ci - nit tem - plo - rum de -

et dul - ce car - men con - ci - nit, tem - plo - rum de -

tus mor - tis do - lo - res in -

ce car - men, et dul - ce car - men con - ci - nit tem - plo - rum

dul - ce car - men con - ci - nit tem - plo - rum de -

61

tem-ple-rum de - cus mu - sa-rum de - cus, mu - sa-rum de - cus.

- - - cus, tem-ple-rum de - cus Mu - sa-rum de - cus, mu - sa-rum de - cus.

- - - cus, de - cus, Mu - sa-rum de - cus, mu - sa-rum de - cus.

fer - ni cir-cun - de - de - runt me.

de - cus mu - sa-rum de-cus, mu - sa-rum de - cus.

cus, mu - sa - rum de - cus, mus - sa-rum de - cus.

Introduction

The source for this edition is *Le Septiesme Livre / contenant Vingt & quatre chan-/sons à cinq et à six parties* published by Tielman Susato in Antwerp in 1545. The volume is devoted to works of Josquin, but includes three elegies to Josquin of which this is the last. The text is printed separately at the end of the *Tenor* partbook as follows:

Musæ iouis ter maximi	Apollo sed necem tibi
Proles canora, plan[g]ite,	Minatur, heus mors pessima,
Comas cypressus comprimat	Instructus & Arcu & spiculis
Iosquinius ille ille [sic] occidit,	Musasque ut addant commonet,
Templorum decus,	Et laurum comis,
Et uestrum decus,	Et Aurum comis
Sæuera mors & improba	Iosquinius (inquit) optimo
Quæ templa dulcibus sonis	& maximo gratus Ioui
Priuas, & aulas principum	Triumphat inter cœlites,
Malum tibi quod imprecer,	Et dulce carmen concinit
Tollenti bonos,	Templorum decus,
Parcenti malis?	Musarum decus.

Ye Muses, melodious offspring of thrice-greatest Jupiter, make lamentation. The cypress draws in its leaves. Josquin, the glory of temples, your own glory, himself is dead.

Grim and merciless Death who deprives the temples and princely courts of sweet sounds, I invoke a curse upon you for casting away the good and sparing the miserly.

But Apollo, skilful with bow and arrow, threatens you with murder, O most wretched Death, and reminds the Muses to bind both laurel and gold in their hair.*

“Josquin,” (he says) “pleasing to the best and greatest Jupiter, rejoices with the heavenly beings and sings a sweet song which is the glory of temples, the glory of the Muses”.

The *cantus firmus* of the *Sexta pars* (a reference to Josquin’s *Nymphes, nappés*) reads: *Circumdederunt me gemitus mortis / dolores inferni circumdederunt me*. (The groans of death surround me; the pains of hell surround me.)

The present edition was prepared for singers who have some familiarity with 16th century mensural notation. For this reason, original note values and mensuration signs have been retained and barring is at a minimum. In the *triplum* section (beginning m. 50) original coloration has been retained where it occurs. A curiously modern feature of the source is the number of *hemiolæ* that are not coloured. That is, where one would expect to see: $\equiv \circ \blacktriangle \blacksquare$, one sees instead: $\equiv \circ \circ \equiv$.

Perfect long and breves in the *triplum* have been dotted except in the *Sexta pars* (see below). Ligatures are marked with the usual brackets. Text underlay in the source is far from clear and singers are invited to adjust the text in any way they find more felicitous. Original spelling has been retained, but I have changed consonantal *u* to *v* and have harmonised some variants among the parts. The spelling *circundederunt* for *circumdederunt* has been retained as it probably reflects a feature of the Franco-Flemish pronunciation of Latin. Abbreviations (mostly the nasal sign on vowels signalling the absence of *n* or *m*) have been expanded tacitly. Editorial expansions of ditto marks are in italics. The original notated pitch has been retained so as not to obscure Gombert’s notation. The work should be performed at any pitch that suits the available voices.



* The *Tenor* conforms to this text. In the other parts this stanza reads: *Apollo sed necem tibi / Minatur, heus mors pessima, / Musas hortatur addere / & laurum comis, / & aurum comis*. The *Quinta pars* further reads: *& heredam comis* for *& laurum comis*. This leaves the stanza short a line and carries the sense “But Apollo threatens you with murder, O wretched Death, exhorting the Muses to add both laurel and gold to their heads”. I do not have an exact gloss for *heredam*.

The Puzzle of the *Sexta pars*

The *Sexta pars* is a puzzle canon, with certain details left to be discovered by the performer. It is printed, in effect, only once, but is sung four times through. (In fact, it is printed twice because it shares a partbook with the *Quinta pars* and that part necessitates a page turn.) Proportional signs at the head of the staff indicate that it be sung successively in augmentation, at *integer valor*, in diminution and in *triplum*. I have printed the note values as they appear in the original throughout the score. It should take relatively little study for the singer to see how it aligns with the other parts. In the *triplum*, perfected breves are left undotted, but nonetheless count for three semibreves (i.e. where a measure contains $\equiv \equiv$, it should be read as $\equiv \cdot \equiv \cdot$). Not indicated in the source is the fact that with each repetition the part must be sung beginning on a new note. It appears first beginning on *e*, then subsequently on *g*, *a*, and *b*. The third repetition introduces problems with accidentals, discussed in the next section.

Accidentals Not Notated in the Source

I prefer to avoid the much-misunderstood term *musica ficta*, for it originally referred to music that went outside the three standard hexachords of Renaissance music theory: the natural (c–a), the soft (f–d, with b-flat) and the hard (g–e, with b-natural). Certain accidentals were left unnotated but were still expected. From a modern perspective, they are lacking from the source. To a Renaissance musician their inclusion would be either a signal that the part had mutated into another hexachord or an amateurish redundancy. The principal cases are those involving the correct species of sixth at cadences, and those introduced to avoid *mi contra fa*.

Simply put, the sixth just prior to a cadence must be major. Where it is minor with respect to the “key signature”, it is widened either by softening (flatting) the lower note or hardening (sharpening) the upper note. The choice is normally dictated by the mode. Care must be taken, however, as not every instance of a sixth expanding to an octave constitutes a cadence in Renaissance theory. Only those of structural significance apply, and should coincide with the end of phrase in the text. A number of Renaissance theorists criticise harshly composers who cadence indiscriminately without regard to the text.

The principle of avoiding *mi contra fa* is a more complicated matter. Diminished fifths and tritones are not generally licit either melodically or harmonically. Singers were expected to recognize them in their parts and correct them at sight by mutating—changing to a hexachord where the offending note fell on *fa* rather than *mi*. They were also expected to recognize *while singing* that another part was singing *fa* where they had *mi* and mutate accordingly. In theory, it should always be possible to discern the other part’s *fa* in time to mutate one’s own part. In reality there are many sources where two parts move simultaneously to a *b* only one of which is marked with a flat, or where the unmarked *b* precedes the marked *b*.

In *Musæ Iovis*, the passage from m. 44 to m. 49 is especially problematic in this regard. The first question is: Which hexachord should the singer of the *Sexta pars* use? Is the *a* to be sung as *re* or *mi*? If *re* is chosen, the *bs* are all natural until m. 48 where the *b*-flat in the *Tenor* forces a mutation in the *Sexta pars* (but note that the affected *b* in the *Sexta pars* precedes the *b*-flat of the *Tenor*). The *bs* on the word *inferni* in the *Sexta pars* are explicitly marked as *fa* in the source. The *b* on *circunderunt* in m. 49 must be sung as *mi* because of the simultaneous *E* in the *Bassus*.

Certainly, a reading where the *Sexta pars* begins on *re* is possible. The *bs* in the other parts in mm. 45–47 would remain natural. The *fs* in the *Contratenor* in mm. 45 and 47 would have to be sung as *f#*, and thus mutating the *Contratenor* to a fictive hexachord on *d ut*. This is precisely why I have adopted the solution I have. Renaissance theorists are overwhelmingly in favour of resolving *mi contra fa* by lowering *mi* to *fa* rather than by raising *fa* to *mi*. My reading introduces a greater number of accidentals not found in the source, but lies more comfortably within the technique of hexachordal reading employed by Renaissance singers.

There are two more features to note. First, the descending tritone leap in the *Quinta pars* in m. 26 cannot be avoided by any hexachordal mutations. It introduces a striking harmonic shift from *e* minor to *B* flat major on the word *sævera* (which should probably read *severa* “grim” or “ruthless” but which might be derived from *sævus* and mean “savage” or “fierce”). Second, treatises of the period indicate that where there is a third in the final concord of a piece, it should be sung major. This would mean that the *Contratenor* sings *g#* in m. 65. Doing so introduces a false relation both within the *Contratenor* part and with the *Tenor*. I am undecided which version I prefer (hence the parentheses). The final notes of the *Sexta pars*, *Quinta pars* and *Bassus* should be held until all the other parts have finished.